

BAND SCORE

IRON MAIDEN

Fear Of The Dark

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アイアン・メイデン / フィア・オブ・ザ・ダーク

CONTENTS

BE QUICK OR BE DEAD	3
ビーquick・オア・ビー・デッド	
FROM HERE TO ETERNITY	17
フロム・ヒア・トゥ・エタニティ	
AFRAID TO SHOOT STRANGERS	29
殺害の恐怖	
FEAR IS THE KEY	47
ファイア・イズ・ザ・キー	
CHILDHOOD'S END	61
絶望の淵	
WASTING LOVE	75
ウェイスティング・ラブ	
THE FUGITIVE	83
続わりなき逃亡	
CHAINS OF MISERY	97
チェインズ・オブ・ミゼリー	
THE APPARITION	107
妖しき者	
JUDAS BE MY GUIDE	117
ジューダス・ビー・マイ・ガイド	
WEEKEND WARRIOR	129
ウィークエンド・ウォリアー	
FEAR OF THE DARK	144
ファイア・オブ・ザ・ダーク	

BE QUICK OR BE DEAD

ビー・クイック・オア・ビー・デッド

Words & Music by Bruce Dickinson and Jannick Gers

軽快なドラムのフィルから入るこの曲は、アルバムオープニングを飾るアップ・テンポ・ナンバー。コピー・バンドが大好きしそうなストレートな構成は、今回のアルバムに収められている中でも1、2を争うとつき易さだ。

VO: 全体的にシャウト中心の歌い方になるので、細かい歌い回しを気にしているとかえって良くない結果になる。むしろテクニク的なことよりも「気合い」を重視するべき。

G: イントロのリフは開放弦へのプリングがポイント。プリング・テクニック自体はたいして難しいものではないのだが、開放弦へのプリングの場合、他弦の開放音がノイズとして出てしまい易いので要注意。プリングを行う指が次の弦(4弦プリングの場合3弦)で止まるようなやり方になると良い。△からのバックン

グは、単音とコード弾きのバランス、特に右手における手首の使い方に気をつけよう。□におけるユニゾン・パターンでは、メロディ的な部分よりもリズムの一致の方にポイントをおくべきだ。2本のギターを合わせるより、ドラムやベースとのユニゾン・フレーズのつもりで練習した方が良い。ギター・ソロにおけるハモリの部分は2人で分けて弾くのも良いが、サウンドの厚みを考えた場合バックがドラムとベースだけになる、ということ考えた上で対処すること。7~8小節目にみられる“トリル&アーム”は、左手でトリルをしながら右手でアーミングを加えるトリッキー・テクニック。割とポピュラーなテクなので確実に決めたいところだ。

3

Intro Gm (4x)

1.2.3. Cm Gm

Vocal

Guitar I

Guitar II

Bass

Drums

4. A ^{① (with Repeat)} Gm

Vocal

Cov - ered _____ in sin - ners _____ and drip - ping _____ with
 ser - pent _____ is crawl - ing _____ in side of _____ your

Guitar I

Guitar II

Bass

Drums

Vocal

D E^b Gm B^b C

gilt ear He Mak - ing _____ you mon - ey _____ from slim and _____ from
 ear He says you _____ must vote for _____ what you want _____ to

Guitar I

Guitar II

Bass

Drums

E^b D Gm D E^b
 Vocal
 filth Pa - rad - ing your bel - lies in i - vo - ry tow - ers In -
 hear Don't mat - ter what's wrong as long as you're al - right So

Guitar I
 Guitar II
 Bass
 Drums

Gm B^b Cm E^b D
 Vocal
 - vest pull ing our self lives in your schemes and your self pow - ers blind
 your self stu - pid and rob your self blind

Guitar I
 Guitar II
 Bass
 Drums

② (with Repeat)

Vocal

Cm B^b F

You got to watch them — Be quick or or be dead —
 You've got to watch them — Be quick or or be dead —

Guitar I

DS2 time (8va)

Guitar II

DS2 time (8va)

Bass

Drums

Cm B^b E^b D E^b

Vocal

Snake eyes in heav - en The thief in your head —
 Snake eyes in heav - en The thief in your head —

Guitar I

(M)

Guitar II

(M)

Bass

Drums

(DS2 with Straight)
E^b(on G)

Dm(on G)

Cm(on G)

Gm

E^b(on G) to

quick! Or be dead Be Be

Vocal

Guitar I

Guitar II

Bass

Drums

E^b(on G)

Dm(on G)

Cm(on G)

Gm

E^b(on G)

quick! quick! quick! Or be

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

E^b (on G) Dm(on G) Cm(on G) Gm ① to F

dead dead dead dead

Guitar I

Guitar II

Bass

Drums

Vocal

D F (3time Repeat) G F

1.3.) See--- what's rul - ing all our lives See who's
 2.) See--- who's pul-ling the strings

Guitar I

Guitar II

Bass

Drums

F G E B^b F Cm Gm
 pul - ling the strings I bet you won't fall on your

Guitar I: Treble clef, chords and single notes with fingerings (1, 2, 3, 4, 5) and accents.

Guitar II: Treble clef, chords and single notes with fingerings (1, 2, 3, 4, 5) and accents.

Bass: Bass clef, eighth and sixteenth note patterns with fingerings (1, 2, 3, 4, 5).

Drums: Bass clef, rhythmic patterns with slash marks for cymbals and stick marks for drums.

B^b F Gm B^b F Cm Gm B^b Cm Dm
 face Your bel - ly will hold you in place

Guitar I: Treble clef, chords and single notes with fingerings (1, 2, 3, 4, 5) and accents.

Guitar II: Treble clef, chords and single notes with fingerings (1, 2, 3, 4, 5) and accents.

Bass: Bass clef, eighth and sixteenth note patterns with fingerings (1, 2, 3, 4, 5).

Drums: Bass clef, rhythmic patterns with slash marks for cymbals and stick marks for drums.

Sheet music for the first system, featuring Vocal, Guitar I, Guitar II, Bass, and Drums parts. The key signature is D minor (three flats).

Vocal: Chords Dm, E^b, and F are indicated above the staff. The melody consists of whole notes.

Guitar I & II: Both guitars play a sustained chord. Fingering for the left hand is shown in circles: (7, 5) for Dm, (7, 5) for E^b, and (10, 8, 6) for F.

Bass: Plays a steady eighth-note pattern. Fingering is shown below the staff: 5, 5, 5, 5, 6, 6, 6, 6, 8, 8, 8, 8.

Drums: Features a consistent eighth-note pattern with triplets in the final two measures.

Sheet music for the second system, featuring Vocal, Guitar I, Guitar II, Bass, and Drums parts. The key signature is D minor (three flats).

Vocal: Chords F, Gm, C, and Gm are indicated above the staff. The melody includes a half note and a quarter note.

Guitar I & II: Both guitars play a melodic line with eighth notes and rests. Fingering is shown below the staff, including triplets and rests (e.g., (3) 3 3, 5 0 0 0 1 0, 3 0 1 0 0, 3 3, 3 3 5 0 0 0 1 0, 3 0 1 0 3, 3 0 1 0 3, 2x, 4 3).

Bass: Plays a steady eighth-note pattern. Fingering is shown below the staff: (3) 3, 3, 3 3 3 3, 3, 3 0 1 0 3, 3.

Drums: Features a consistent eighth-note pattern with triplets in the final two measures.

Vocal

Cm E^b Cm B^b Cm B^b Cm B^b

Guitar I

Guitar II

Bass

Drums

Vocal

Cm B^b Cm B^b A^b Cm B^b Cm

Guitar I

Guitar II

Bass

Drums

Chord progression: B^b Cm B^b Cm B^b Cm E^b

Vocal

Guitar I

Guitar II

Bass

Drums

Chord progression: Cm B^b Cm B^b Cm B^b Cm B^b Cm B^b A^b Dm

Vocal

Guitar I

Guitar II

Bass

Drums

The musical score is for the song "The Girl on the Train" by Rachel Watson. It is arranged for guitar, bass, and drums. The score is divided into four systems, each containing three staves. The guitar staff (top) includes a key signature change from C major to B-flat major and a tempo change to "8va". The bass staff (middle) features a driving eighth-note pattern. The drum staff (bottom) provides a steady beat with various accents and dynamics. The score is written in a standard musical notation style with a key signature of one flat and a 4/4 time signature.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, and drums. The score is divided into four systems, each corresponding to a measure of the 8-measure phrase. The guitar part features a complex melodic line with various techniques such as palm muting (P), harmonics (H), and triplets (3). The bass part provides a steady, rhythmic accompaniment with a mix of eighth and sixteenth notes. The drum part is a simple, steady beat, primarily using the snare and bass drum. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written for a single guitar, a single bass, and a single drum kit.

Chord progression: Dm C Dm C B^b

Vocal

Guitar I

Guitar II

Bass

Drums

Coda ②
E^b(on G)
quick!

16

Chord progression: Dm(on G) Cm(on G) Gm

Vocal

Guitar I

Guitar II

Bass

Drums

Or be dead Be quick

FROM HERE TO ETERNITY

フロム・ヒア・トゥ・エタニティ

Words & Music by Stephen Percy Harris

Vo: アイアン・メイデンにしてはキーがあまり高くない曲なので、楽といえば楽な曲なのだが、それでいて歌い回しは攻撃的というのがこの曲における大きなポイントになっている。

G: イントロのギター1におけるリフ・プレイは、全ての音がスタッカート気味に弾かれているが、これはフラット・ピッキングよりもフィンガー・ピッキングの方がニュアンスを出し易い。やり方は4弦を親指、3弦を人差し指でそれぞれ弾く、つまり右手の人差し指と親指で2本の弦を“つまむ”要領で弾くわけだ。それをこのテンポで連続して行うことにより、自然にスタッカート気味のサウンドが得られる。この部分、一聴したところではノン・ディストーションのクリーン・トーンに感じるが、よく聴くと微妙に歪んでいる。これはアンプでのディストーション・セッティ

ングに対して、ギター側のヴォリュームを下げることによって得られるナチュラル・オーヴァー・ドライブ・サウンドであり、つまり決してディストーションをオフにしたものではないのだということを知っておこう。ソロは2本のギターによるバトル形式になっている。どちらがどっちといった区別は特になので、ギター1のパートの人がギター2側のリードをプレイしても一向に差し支えない。強いていえばギター1はアーミングが多用されるソロなので、アーミングの得意な方が弾くようにしたら良いだろう。

Ds: シンコペ多用の曲にも関わらず、ドラムだけはタイトなビートを刻み続けるパターンが多い。他の楽器に惑わされないよう自分のテンポをしっかりとキープしよう。

Intro

Vocal

Guitar I

Guitar II

Bass

Drums

[A] D C B C B C D C D

Vocal

Guitar I

Guitar II

Bass

Drums

18

D C B^b C D C D C E

Vocal

Guitar I

Guitar II

Bass

Drums

(with Rapier)

She fell in love with his greas-y ma-chine_____
She must be hav-ing one of (her)cra-zy dreams_____

She lean-ed o-ver wiped his kick-start clean_____
She'd nev-er sat on a piece so mean

She'd nev-er seen the beast be-fore_____
It made her feel like's she's on cloud nine_____

But_____she left there want-ing more more more
She e-ven thought she heard the en-gine sigh_____

Vocal

E D C D

But when she was walk - ing on down the road
 But like all dreams that come to an end

She heard a sound that made her
 They took a tum - ble at the

Guitar I

Guitar II

Bass

Drums

20

Vocal

D E D C

heart ex - plode
 dev - il's bend

He whis - perd to her to get on the back "I'll
 The beast and Char - lotte they were two of a kind They'd

Guitar I

Guitar II

Bass

Drums

②③④ (with Repeat)



take you on a ride line from here to e - ter - ni - ty" 1.2.) Hell _____ ain't a bad
al - ways take the line from here to e - ter - ni - ty



①②③④

to ♯



_____ place _____ Hell _____ is from here _____ to e - ter - ni - ty Hell _____ ni - ty



D.S. ①

♩ Coda ①③

Vocal: A E (ong!) E
- ni - ty Hell

Guitar I: T A B 10 2 2 0 4

Guitar II: T A B 9 9 7

Bass: T A B 7 6 7 6 7 7 6 5 0

Drums: D.S. ②④

♩ Coda ②

Vocal: A E (ong!) E D E D

Guitar I: T A B 2 2 0 4 7 9 7

Guitar II: T A B 9 9 7

Bass: T A B 7 6 7 6 7 7 6 5 0 9 9 9 9 9 9 7 7 7 7 7

Drums: D.S. ②④

22

Vocal: C# D C# D E D E D

Guitar I: T A B 6 7 7 6 7 9 7 9 7

Guitar II: T A B

Bass: T A B 6 7 6 7 9 9 9 7 7 9 9 9 9 7 7 7 7 7

Drums: D.S. ②④

C D C D E D E E D

Arm. D&U →

23

C[#] D C[#] D E D E D

Arm. D&U

HC D

Arm. D&U

HC D

The musical score for "The Sound of Silence" is presented in a five-staff format. The top staff is for the Vocal line, which begins with a treble clef and a key signature of two sharps (F# and C#). The vocal melody is written in a simple, melodic style, with lyrics "The sound of silence" appearing below the notes. The second staff is for Guitar I, featuring a treble clef and a key signature of two sharps. The guitar part includes a series of chords and melodic lines, with a prominent use of the F# and C# notes. The third staff is for Guitar II, also in treble clef and two sharps. This part includes a series of chords and melodic lines, with a prominent use of the F# and C# notes. The fourth staff is for the Bass line, written in a bass clef and two sharps. The bass part includes a series of chords and melodic lines, with a prominent use of the F# and C# notes. The fifth staff is for the Drums, written in a bass clef and two sharps. The drum part includes a series of chords and melodic lines, with a prominent use of the F# and C# notes.

1

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a five-piece band: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4.

Vocal: The vocal line is written in a single staff. It begins with a whole note E, followed by a whole rest, then a whole note D, another whole rest, then a whole note C, followed by a whole rest, then a whole note D, another whole rest, then a whole note E, followed by a whole rest, and finally a whole note D. Chord symbols E, D, C, D, E, D are placed above the corresponding notes.

Guitar I: The guitar I part is written in a single staff. It begins with a whole note E, followed by a whole rest, then a whole note D, another whole rest, then a whole note C, followed by a whole rest, then a whole note D, another whole rest, then a whole note E, followed by a whole rest, and finally a whole note D. Chord symbols E, D, C, D, E, D are placed above the corresponding notes. There are also some additional notes and rests in the first measure.

Guitar II: The guitar II part is written in a single staff. It begins with a whole note E, followed by a whole rest, then a whole note D, another whole rest, then a whole note C, followed by a whole rest, then a whole note D, another whole rest, then a whole note E, followed by a whole rest, and finally a whole note D. Chord symbols E, D, C, D, E, D are placed above the corresponding notes. There are also some additional notes and rests in the first measure.

Bass: The bass part is written in a single staff. It begins with a whole note E, followed by a whole rest, then a whole note D, another whole rest, then a whole note C, followed by a whole rest, then a whole note D, another whole rest, then a whole note E, followed by a whole rest, and finally a whole note D. Chord symbols E, D, C, D, E, D are placed above the corresponding notes. There are also some additional notes and rests in the first measure.

Drums: The drums part is written in a single staff. It begins with a whole note E, followed by a whole rest, then a whole note D, another whole rest, then a whole note C, followed by a whole rest, then a whole note D, another whole rest, then a whole note E, followed by a whole rest, and finally a whole note D. Chord symbols E, D, C, D, E, D are placed above the corresponding notes. There are also some additional notes and rests in the first measure.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a five-piece band: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is D major (two sharps), and the time signature is 4/4. The score is divided into four measures. The Vocal part features a melodic line with lyrics "D", "C", "B^b", "C", and "D" above the notes. Guitar I plays a complex melodic line with many accidentals and fingerings (e.g., 13, 10, 12, 13). Guitar II plays a rhythmic accompaniment with chords and fingerings (e.g., 5, 3, 5, 3). The Bass part plays a steady eighth-note pattern. The Drums part provides a simple rhythmic accompaniment with snare and bass drum patterns.

Free Tempo

Free Tempo

Vocal

ain't a bad place Hell is from here

Guitar I

Guitar II

Bass

Drums

Vocal

to e - ter - ni - ty

Guitar I

Guitar II

Bass

Drums

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a five-piece band: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is E major (three sharps: F#, C#, G#) and the time signature is 4/4. The score is divided into three measures. The Vocal part begins with a whole note E5. Guitar I plays a sustained E5 power chord (0 2 2 0) with a tremolo effect. Guitar II plays a melodic line with various techniques including palm muting (P), harmonics (H), and bends (C), with fret numbers indicated below the notes. The Bass part plays a simple bass line with notes G2, B1, and D2. The Drums part features a steady beat with snare and bass drum patterns, including triplets in the final measure.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a five-piece band: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is E major (three sharps: F#, C#, G#) and the time signature is 4/4. The score is divided into four measures. The Vocal part begins with a sustained "E" note. Guitar I plays a complex, sustained chord structure in the first three measures, indicated by a large oval and a circled "0" with a "1" over it. Guitar II plays a melodic line with a trill (tr.) and a sustain (s) in the first measure, followed by a series of notes and rests. The Bass part plays a steady eighth-note pattern in the first two measures, then a sustained note. The Drums play a consistent pattern of eighth notes in the first two measures, then a series of eighth notes and rests. The score is written in a standard musical notation style with a clean, professional layout.

AFRAID TO SHOOT STRANGERS

殺戮の恐怖

Words & Music by Stephen Percy Harris

曲調が刻々と変化する“組曲”タイプの構成を持つ、スケールの大きな曲である。インスト部分と歌の部分とのコントラストをどう演出するか等、バンドとしての研究課題の多い作品といえる。

テンポ・チェンジが何度も出てくるので、それぞれのテンポやノリをしっかり把握しておくことがまず先決だ。イントロから④までは $\frac{6}{8}$ 拍子となっているが、実際には大きな3拍子のつもりでプレイ。つまり譜面での1小節を“ $\frac{3}{4}$ 拍子×2”でカウントする要領。④でのテンポ・チェンジは直前の小節が $\frac{11}{16}$ 拍子という変則的なカウントなので、リズム隊を中心に演奏がバラバラにならないように注意すること。この部分ではテンポよりもノリの違いの方が難しいので、実際にバンドで演奏する場合には普通に $\frac{6}{8}$ 拍子で数えてから④に飛び込んだ方が良さそうである。

G: ⑤でのギター2は、速いテンポの3連なのでフル・ピッキングだとちょっとキツイかも。その場合はフレーズの出だしのようには、プリングをまじえた弾き方にしても構わない。5小節目からはハーモニクスによるフレージングなので、音のカブリを出来るだけ少なくし各弦の音がクリアに聴き分けられるように。④からのツイン・ギターによるハーモニーは、入ってからよりも入り際の方が大事であることに要注目。ソロでの音使いは普通のペンタトニックと異なるスケールなので、ポジションの把握には充分気をつけること。

B: ④での和音プレイは“1度5度オクターヴ”左手にコード・フォームを覚え込ませるようにしよう。

Intro

30

Vocal

Other

Guitar I

Guitar II

Bass

Drums

C[#]m B

1.

31

Vocal

Other

Guitar I

Guitar II

Bass

Drums

2. G[#]m

[A] E

Ly ing a wake at night I
God let us go now and

Vocal

Other

Guitar I

Guitar II

Bass

Drums

C[#]m **D**

wipe the sweat from my brow But it's not the fear
fin - ish what's to be done Thy King - dom come

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D **B** **E**

'Cos I'd ra - ther go_ now
Thy shall be done

Try - ing to
Try - ing to

Vocal

E C#m

vis - u - al - ise the hor - rors that will lay a - head The de - sert sand
jus - ti - fy to our - selves the rea - sons to go Should we live and let

Other

Guitar I

Guitar II

Bass

Drums

Vocal

D B

1.

mound a bur - i - al ground What it
live for - get or for - give

Other

Guitar I

Guitar II

Bass

Drums

Vocal Cm D^b B^bm Cm

comes to the time Are we part - ners in crime? What it comes to the

Other

Guitar I

Guitar II

Bass

Drums

Vocal D^b B^bm Cm

time We'll be read - y to die

Other

Guitar I

Guitar II

Bass

Drums

2. **B** **C** **Cm** **D^b** **B^b**

Vocal: But how know can we let them go on this
deep down there's no o - ther

Other: [Musical notation]

Guitar I: [Musical notation]

Guitar II: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

34

Cm **D^b** **B^b**

Vocal: way ? The reign of ter - ror cor - rup - tion must
way No trust, no rea - son - ing, no more to

Other: [Musical notation]

Guitar I: [Musical notation]

Guitar II: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

1. Cm 2. Cm D F#m D

Tempo Change

Vocal: end say And we

Other: 4 - 1x Tacet -

Guitar I: 4 4 3 5 5 5 5 3 5 5 5

Guitar II: 4 4 3 5 5 5 5 3 5 5 5

Bass: 4 4 3 5 5 5 5 3 5 5 5

Drums: 4 4

1. E D E F#m D 2. E Bm C#m E Bm C#m

Vocal: E D E F#m D

Other: E D E F#m D

Guitar I: 12 9 10 12 9 10 12 10 9 11 9 11 11

Guitar II: 12 9 10 12 9 10 12 10 9 11 9 11 11

Bass: 9 7 7 7 9 9 9 7 7 7 9 9 9

Drums: 9 7 7 7 9 9 9 7 7 7 9 9 9

36

Chords: E, F#m, D, E, D, E, F#m, D, E, Bm, C#m

Vocal

Other

Guitar I

Guitar II

Bass

Drums

36

Chords: F#m, D, E, D, E, F#m, D, E, Bm, C#m7 to

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A-fraid to shoot stran-gers

A-fraid to shoot stran-gers

F#m D E D E F#m D E Bm C#m

Vocal: [Musical staff with notes and rests]

Other: [Musical staff with a 4-measure rest]

Guitar I: [Musical staff with complex fretting and bends, including a 4-measure rest]

Guitar II: [Musical staff with complex fretting and bends, including a 4-measure rest]

Bass: [Musical staff with a 4-measure rest]

Drums: [Musical staff with a 4-measure rest]

Tempo Change

F Em D C

Vocal: [Musical staff with notes and rests]

Other: [Musical staff with a 4-measure rest]

Guitar I: [Musical staff with notes and rests, including a 5-measure rest]

Guitar II: [Musical staff with complex fretting and bends, including a 5-measure rest]

Bass: [Musical staff with notes and rests]

Drums: [Musical staff with notes and rests]

The musical score for "The Sound of Silence" is presented in a multi-staff format. The staves are labeled on the left: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures. The first measure is marked with a chord of E minor (Em). The second measure is marked with a chord of D. The third measure is marked with a chord of C. The fourth measure is marked with a chord of D. The score includes various musical notations such as notes, rests, and chords. The guitar parts feature complex fingerings and techniques like "Port. D" (Portamento D) and "Arm. D" (Armature D). The bass part features a prominent bass line with a 7th fret. The drums part features a simple drum pattern.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a vocal line, guitar, and bass. The score is written in 4/4 time and features a key signature of one sharp (F#). The vocal line is in the soprano range, and the guitar and bass parts are in the treble and bass clefs, respectively. The score includes a variety of musical notations, including chords, scales, and fingerings. The guitar part is particularly prominent, featuring a complex melodic line with many bends and vibrato. The bass part provides a steady, rhythmic foundation for the song. The drums are indicated by a simple pattern of eighth notes. The score is divided into four measures, with a repeat sign at the beginning of the second measure. The first measure of the vocal line is marked with a "2." and a "D" chord, indicating a second ending or a specific chord. The guitar part begins with a "7" chord, and the bass part begins with a "5" chord. The score is a detailed and accurate representation of the original recording, capturing the essence of the song's sound and structure.

40

Vocal: D Em to ① 1.

Other: [Chords]

Guitar I: [Melody and Fingering]

Guitar II: [Melody and Fingering]

Bass: [Bass Line]

Drums: [Drum Pattern]

Vocal: 2. Em [H] Am F

Other: [Chords]

Guitar I: [Melody and Fingering]

Guitar II: [Melody and Fingering]

Bass: [Bass Line]

Drums: [Drum Pattern]

G Am

Vocal

Other

Guitar I

Guitar II

Bass

Drums

19 19 17 17 16 17 20 20 20 20

16 16 16 14 14 12 14 15 15 15 15

10 10 10 10 0 12 0 0 0 12 12 12

(8va)

Am Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

20 14 12 14 15 9 9 11

15 7 5 7 9 9 9 9

12 12 12 7 7 7 5 7 7 7

Coda ①

A - fraid A -

D.S. ①

42

Vocal

D Em Am G D Em

-fraid to shoot — stran — gers A — fraid A —

Other

Guitar I

Guitar II

Bass

Drums

Vocal

D Em Am G C D

-fraid to shoot — stran — gers A — fraid A —

Other

Guitar I

Guitar II

Bass

Drums

C D Am G D Em

Vocal
-fraid to shoot _____ stran - gers A - fraid A -

Other

Guitar I

Guitar II

Bass

Drums

D Em Am 1. G 2. Am G Em

Vocal
-fraid to shoot _____ stran - gers A - gers

Other

Guitar I

Guitar II

Bass

Drums

Em D C Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em D C D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chords: D Am Bm Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Tempo Change

Chords: Em D C F#m D E D E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

rit. - - - - -

46

Vocal $F^{\#m}$ D 1 E Bm $C^{\#m}$ 2 E Bm $C^{\#m}$ **Coda ②** $F^{\#m}$ D

Other

Guitar I

Guitar II

Bass

Drums D.S. ②

Vocal E D E $F^{\#m}$ D E Bm $C^{\#m}$ $F^{\#m}$
 A-fraid to shoot stran- gers

Other

Guitar I

Guitar II

Bass

Drums rit.

FEAR IS THE KEY

ファイイズ・サキー

Words & Music by Bruce Dickinson and Jannick Gers

アラビア風とでもいうが、エスニック・タイプの曲である。途中からガラッと雰囲気が変わるので、メンバー間で構成をきちんと把握出来ているかあらかじめ確認しておこう。

G: イントロにおけるギター1のリフは、この曲のテーマ・リフとなるものなので細かいフレージング(6弦開放E音の確実なピッキング等)についても徹しいチェックで対処すること。 $\frac{9}{8}$ 拍子のカウントの仕方は「 $\frac{4}{4}$ 拍子+ $\frac{2}{8}$ 拍子」、つまり「1・2・3・4・1・2」と数えるようにすると解り易い。ここでのギター2はスライド・バーを用いた演奏だが、全編にわたって登場するわけではないのでスライドの苦手な人はチョーキングなどで近いニュアンスを意識しながらのノーマル・プレイでも可。Eでのギタ

ー2は、深めのロング・ディレイをかけた上でノイズーなフリー・プレイを心掛けるのだが、ただ適当にメチャクチャやっていたのでは終わりのタイミングを見失ってしまう。ノイズ・プレイとはいいつつも、バックの演奏をしっかりと感じながら弾くようにしよう。Eからのギター1は、アコースティック・ギターのだビングによる“奥行き”ガミソ。雰囲気を近づけるにはやはりコーラス系エフェクトへの切り換え(踏み換え?)がベストであろう。

Ds&B: リズム隊にとって最もヤマ場となるのがE。比較的ゆっくりなテンポで、なおかつ間の多いパターンが続くこの部分は“リズム・コンビによるソロ・パート”ぐらいの気持ちで真剣に取り組んで欲しい。

Intro ①

E

Vocal A E

live our lives in fe - ver
hear your secret heart - beat

in a chok - ing sweat of fear
I can hear your si - lent cries

Other

Guitar I

Guitar II

Bass

Drums

Vocal E

in the heat of the night you can feel so much
The kids have lost their free - dom

In the
And

Other

Guitar I

Guitar II

Bass

Drums

Vocal

heat of the night I scream Don't touch famous dies 1.2.) I re - mem - ber a time when we

no - body cares till some - body famous dies

Other

Guitar I

Guitar II

Bass

Drums

50

Vocal

used and ab-used and We fought all our bat - tles in vain I re -

Other

Guitar I

Guitar II

Bass

Drums

Chords: C, D, Em, C, D

Vocal: member a time we thought that passion was free In the heart of the night

Other: [Chordal accompaniment]

Guitar I: [Lead guitar part with bends]

Guitar II: [Lead guitar part with bends]

Bass: [Bass line]

Drums: [Drum pattern]

Chords: C, E

Vocal: bod ies a flame

Other: [Chordal accompaniment]

Guitar I: [Lead guitar part with bends]

Guitar II: [Lead guitar part with bends]

Bass: [Bass line]

Drums: [Drum pattern]

Slide Bar: [Slide bar notation]

51

Vocal: E A

Other: (8va)

Guitar I: (20) (20) M 3

Guitar II: (Slide Bar) Arm 8va Harm. Harm. Arm.

Bass: 5 5 5 5 5 0 0 3

Drums: / / / / / / / /

52

Vocal: D¹² A B C D
Now we live in a world of un-cer-tain-ty Fear is the key to what you want to be You

Other: / / / /

Guitar I: (7x5) (5x2) (5x5) (7x5)

Guitar II: (20) (4x2) (5x5) (7x5)

Bass: 5 5 5 7 7 7 8 8 8 5 5 5

Drums: / / / / / / / /

Vocal

A B C D

don't get a say the ma-jority gets it's way You're outnumbered by the bas-tards till the day you die

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Em N.C. Em N.C.

Other

Guitar I

Guitar II

Bass

Drums

Slide & Delay with Feed Back - - -

Slide & Delay with Feed Back - - -

Em N.C. Em N.C.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em F C D Em D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chords: C D Em D C D Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Tempo Change

Am7⁹

G6 (on A)

D69 (on A)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

L (歌詞不明) →

56

G6(onA) Am7⁹ G6(onA) D69(onA) G6(onA)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Bm7¹¹ Aadd9(onB) Bm7¹¹ Aadd9(onB)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Am7⁹ G6(onA) D69(onA) G6(onA)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

1. D C E A C B E^b 2. A C B D C E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

—(歌词不明)—↑

E E^b G F[#] A C B D C E E^b G F[#]

Vocal

Ah

Other

Guitar I

Guitar II

Bass

Drums

58

In Tempo (Tempo Change)

rit. - - - - -

Vocal

Other

Guitar I

Guitar II

Bass

Drums

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in a multi-staff format, including staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three measures. The first measure shows the vocal melody (Vocal staff) and the guitar accompaniment (Guitar I and II staves). The second measure shows the continuation of the vocal melody and guitar accompaniment. The third measure shows the vocal melody and guitar accompaniment, with the guitar II staff featuring a complex sequence of notes and rests. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible.

The musical score is arranged in six staves. The top staff is for the Vocal, followed by Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into two measures by a double bar line. The first measure contains a whole rest for the Vocal, a four-measure rest for the Other, and a whole rest for the Guitar I. The second measure contains the vocal melody, a whole note for the Other, and the instrumental parts for Guitar I, Guitar II, Bass, and Drums. The vocal melody is "Now we live in a". The instrumental parts include various techniques such as palm mutes (P), harmonics (H), and bends (b). The Guitar II part includes a section marked "8va" and a section marked "1H.C". The Bass part includes a section marked "5 5 5". The Drums part includes a section marked "x x x x".

Vocal

B C D A

world of un - certainty Fear is the key — to what you want to be — You don't get a say — the ma -

Other

Guitar I

Guitar II

Bass

Drums

60

Vocal

B C D E

-jarity get's it's way — You're outnumbered by the bas-tards till the day you die —

Other

Guitar I

Guitar II

Bass

Drums

rit-

CHILDHOOD'S END

絶望の淵

Words & Music by Stephen Percy Harris

ベースの打ち出す細かいビートに繰り返されるギターのツイン・ハーモニー。アルバム中でも、デビュー当時のスタイルを最もキープしている作品の一つである。この曲ではキーボードの大幅な減入が特徴であり、特に後半の盛り上がりには“第3のギター”として無くてはならないパートを受け持っている。メイデンのコピー・バンドには普通キーボーディストはいないだろうから何かでカバーしよう考えるところだが、この曲に関する限り是非ともキーボードは必要である。イントロなどは特にそうで、ツイン・ギターのハーモといってもこの部分はオクターヴ・ユニゾンであり、キーボードの和音が鳴ってないと原曲における壮大なスケール感とは全く得られず、それはもう“お寒いサウンド”になってしまうのだ。この曲1曲の為だけのヘルプで構わないから、キー

ボーディストを引っ張ってくるように。

G: 図のような1度5度によるアクセント・フレーズを弾く場合に、1度5度フォームを押さえたままあくまで右手でアクセントをコントロールしようと四苦八苦しているギタリストをよく見かけるが、この手のプレイにおけるコツは「基本をルートの単音弾きにおいた上でアクセントの部分だけ5度も押さえる」ということをもう1度しっかり肝に銘じておこう。

B: 図における細かいフレージングはピック弾きならではもの。ドラムとのリズム・ユニゾンになっているが、ここでのリーダー・シップはあくまでベーシストがとることを自覚してプレイするように。

Intro ①

1. E D E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

2. Bm C#7 A F#m

Vocal

Other

Guitar I

Guitar II

Bass

Drums

I'd sail a - cross the o - cean I'd
 - vation and the hun - ger The
 see the full moon float You

Vocal

A **E**

walk a hund-red miles. If I could make it to the end
 suffer ing and the pain The ago-nies of all out war
 watch the red sun rise We take these things for grant-ed Oh
 When But

Other

Guitar I

Guitar II

Bass

Drums

Vocal

D **E** **F#m**

just to see a smile You see it in their faces The
 will it come a-gain? The Con-tamni struggle for the power A
 some where some-one's dying nated waters Pol-

Other

Guitar I

Guitar II

Bass

Drums

A **E** 3x (1)

Vocal
sadness in their tears _____ The des - per - ation and the anger
tyrant tries again _____ Just what the hell _____ is go - ing on?
lution and decay _____ Just wait - ing for dis - case _____ to strike Oh

Other

Guitar I
7 5 5 5 7 5 5 5 7 5 5 5 7 5 2 0 0 0 2 0 0 0 2 0 0 2 0 0 2 0

Guitar II
7 5 5 5 7 5 5 5 7 5 5 5 7 5 2 0 0 0 2 0 0 0 2 0 0 2 0 0 2 0

Bass
5 5 5 5 5 0 0 0 0 0 0 0 0 0

Drums

Bm **C#7** **B F#m**

Vocal
Mad - ness and the fear ? no hope no
When will it ever end ? No No hope no
Will we learn some - day ? No No hope no

Other

Guitar I
4 2 2 2 4 2 2 2 6 4 4 4 6 4 7 7 9 9 7 9 7 7 9

Guitar II
4 2 2 2 4 2 2 2 6 4 4 4 6 4 4 4 6 6 4 6 6 4 4 6

Bass
2 2 2 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Drums

Vocal

A E

life just pain and
life just pain and
life just pain and

Other

Guitar I

Guitar II

Bass

Drums

Vocal

D E F#m

fear No food no
fear No food no
fear No food no

Other

Guitar I

Guitar II

Bass

Drums

A

love love love

just greed

just no greed

to ^②E

is is

1. Bm C#7

2. Bm C#7 F#m

here Star - here

① (Straight)
F#m

D

E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

68

Em

Bm

1.

C#7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

2.
N.C. to ①

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D.S. ①

⊕ Coda ①

N.C.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D Bm F#m D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Arm.

Arm.

70

Vocal D Bm A D

Other

Guitar I

Guitar II *Tr. & Arm.*

Bass

Drums

Vocal D Bm F#m

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: F#m, D, Bm, E

Measures 1-4: F#m, D, Bm, E

71

Chord progression: E, F#m, A

Measures 5-8: E, F#m, A

72

Vocal A G

Other

Guitar I

Guitar II

Bass

Drums

8va

8va

Vocal F#m A

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: E, Bm, C#7

Vocal

Uther

Guitar I

Guitar II

Bass

Drums

73

Chord progression: F#m, A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: E, Bm, C#7

Vocal: You

Other: [Chordal accompaniment]

Guitar I: [Lead guitar with bends and vibrato]

Guitar II: [Rhythm guitar with bends and vibrato]

Bass: [Bass line with octaves and single notes]

Drums: [Drum pattern with snare and bass drum]

D.S. ②

74

Section: Coda ②

Chord progression: G, E, F#m

Vocal: seed, child, hood's, end

Other: [Chordal accompaniment]

Guitar I: [Lead guitar with bends and vibrato]

Guitar II: [Rhythm guitar with bends and vibrato]

Bass: [Bass line with octaves and single notes]

Drums: [Drum pattern with snare and bass drum]

WASTING LOVE

ウェイスティング・ラヴ

Words & Music by Bruce Dickinson and Jannick Gers

いかにもアイアン・メイデンらしいアイデアの盛り込まれたバラード。テーマ部とサビのメリハリをどうつけるか、というバンドにとけるアレンジの見本といえる作品に仕上がっている。

V: バラードであるからにはメロディー・ラインの重視が当然の課題なのだが、それにこだわるあまり全体がこじんまりしてしまつては元も子も無い。□メロあたりはある程度きちんと歌う必要があるものの、サビなどは各自のフィーリングでどんどんフェイクしてしまつて構わないだろう（キーがキツイのをかわす意味も含めて…）。

G: イントロ②におけるギター2のアルペジオ・パターンは曲全体を通じてのメイン・リフというべきもの。コード・ネームに

惑わされず、あくまでギターフレーズとして覚え込んでしまう方が良い。ロック・バンドのコピー譜における複雑なコード・ネーム表記というのは、そのほとんどがアルペジオ・パターンに含まれる音とベース音の関係に“後付け”したものであることを知っておこう。ここでのパターンなどは「Emが変化するパターン」とでも覚えた方が解り易いし、□での5～6小節目は同様に「Amの変化パターン」としてやってしまった方がずっと楽なはず。

B: ルートのみ、といったオーソドックスなパターンに比べると、ギターとほとんど対等（もしくは上）な演奏内容なので、この曲の練習以外にギターなみの基礎トレーニングを積むことを強く勧める。もちろんピックを用いて。

Intro ①

Vocal

Guitar I

Guitar II

Bass

Drums

Intro ②

Emadd9 Em9 +5 Emadd9 Em9 +5 Emadd9 Em9 +5 Emadd9 Em9 +5

Vocal

Guitar I

Guitar II

Bass

Drums

76

① (Straight)
Emadd9 Em9 +5 Emadd9 Em9 +5 Emadd9 Em9 +5

Vocal

1.) May - be one day I'll be an honest ma-n
2.3.) Dream on Bro - ther while you can

Up till now I'm doing the
Dream on sis - ter I hope you

Guitar I

Guitar II

Bass

Drums

D.S. time only

Emadd9 Em9+5 Am7 A7¹³ Am7 A7¹³

best I can find the one Long roads Long days of
All of our lives cover-ed up quick-ly by the

T A B

H. H.

T A B

0 2 0 2 1 2 0 2 0 4 4 3 4 0 4

T A B

0 5 7 0 5 7 5 7 5

T A B

77

Emadd9 Em9+5 Emadd9 Em9+5 to ① ② Em C D G F

sun - rise to sun - set of sun - rise to sun - set spend your days full of empti - ness

T A B

9 7 5 3 7 5 5 3 4

Guitar II

T A B

0 2 4 2 2 2 4 2 3 4 0 4 3 0 2 4 2 2 4 2 3 4 0 4 3

Bass

T A B

7 7 7 3 3 3 5 5 5 3 3 1 1

Drums

T A B

2x

Em C D G F#m Em C D G D

Vocal

spend your years _____ full of loneli - ness Wast - ing love in a des - perate caress

Guitar I

Guitar II

Bass

Drums

78

Em C D C [C] Dsus4 C Em Dsus4 C Em Dsus4 C Em

Vocal

Roll-ing shadows of nights _____

Guitar I

Guitar II

Bass

Drums

Section 1: Main Verse

Vocal: Dsus4 C to ②

Lyrics: sands are flow-ing _____ and the lines are in your hand _____ In your eyes I see the hunger _____ and the

Chords: Am7, A7^{13 11}, Am7, A7^{13 11}, Emadd9, Em9⁺⁵

Drums: D.S. ①

Section 2: Bridge

Vocal: Emadd9 Em9⁺⁵

Lyrics: des-perate cry that tears the night

Section 3: Coda ②

Vocal: Em C 1.2.3. D

Chords: Em, C, D

Drums: D.S. ②

4. D C D E N.C.

Vocal

Guitar I

Guitar II

Bass

Drums

80

F Em C Am D B7 Em C Am D B7

Vocal

Guitar I

Guitar II

Bass

Drums

Em C Am D B7 Em C Am D B7

Vocal

Guitar I

Guitar II

Bass

Drums

81

Em C D G F Em C

Vocal

Guitar I

Guitar II

Bass

Drums

speed your Days _____ full of empti - ness

spend your years _____ full of

The musical score for "Loneliness" by The Police is presented in a five-staff format. The key signature is one sharp (F#), and the time signature is 4/4. The score includes the following parts:

- Vocal:** The vocal line is written in a single staff. The lyrics are: "loneli - ness", "Wast - ing love", "in a des - perate", "caress", "Roll - ing shadows", "of".
- Guitar I:** The first guitar part is written in a single staff. It includes a tablature section with fret numbers (5, 3, 4, 2, 9, 7, 5, 3, 7, 5, 9, 7) and a key signature change to one sharp (F#).
- Guitar II:** The second guitar part is written in a single staff. It includes a tablature section with fret numbers (5, 3, 4, 2, 9, 7, 5, 3, 7, 5, 9, 7) and a key signature change to one sharp (F#).
- Bass:** The bass line is written in a single staff. It includes a tablature section with fret numbers (5, 3, 4, 2, 9, 7, 5, 3, 7, 5, 9, 7).
- Drums:** The drum part is written in a single staff. It includes a tablature section with fret numbers (5, 3, 4, 2, 9, 7, 5, 3, 7, 5, 9, 7).

82

Vocal

1. D G B7 | 2. D C | H Dsus4 C Em

night night

Guitar I

TAB (2) 5 3 4 2 (7) (5) 3

Guitar II

TAB 9 7 5 4 0 3 3 2 0 9

Bass

TAB 5 5 5 3 2 (5) (3) 5 3 3 5 3 9

Drums

rit.

THE FUGITIVE

終わりのなき逃亡

Words & Music by Stephen Percy Harris

イントロ、テーマ、サビ、間奏、エンディングと、全てにおいてドラマティックな内容を含んだ厚みのある作品。一見同じパターンの繰り返しでありながら手に汗ばむほどの緊張感を与えるやり方は、今でいう“スラッシュ・メタル”の先駆けともいえるアイアン・メイデンお得意の手法。リハーサル・マークごとに目まぐるしく変わる“ノリ”にも要注目だ。テンポ自体に変化は無いのに、ノリというかリズムにグルーブ感に変化が現れるのは、これといった具体的なコツが無いだけにコピー・バンドにとってはやっかいな代物だろう。やや抽象的な表現になるが、順を追ってノリ方のポイントを指示してみよう。

イントロはアクセント重視のヘヴィなリズムで、**□**に入るとタ

イトさを強調、**□**は2拍4拍のビートを前面に押し出してやればいい。**□**は最も要注意な部分、ここはテンポ・チェンジのつもりでプレイ。譜面での2小節分を1小節で数える要領の“実質16ビート”として対処して欲しい。**□**以降のインスト部分は、勢い重視のイケイケ・パート。バンドのメンバー同士のノリさえ合っていれば、リズムが走ろうがお構いなし（事実本人達もこの部分はどんどん速くなっているのだから…）。ただし、歌に戻った時にノリも戻さなければいけないことをきちんと踏まえておくように。

G：ソロ・パートはあらかじめ練ってあったフレーズが中心なので、テクニカルな面よりもやはりリズムに対するノリ方により注意を払うべきだろう。

① (Straight)

Intro

Em G Em F D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em G 1. N.C.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

2. N.C. to ① B C B C D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D C B C B C B C D C B C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D.S. ①

① Coda ③ Dadd9 Cadd9 Am

Vocal

Other

Guitar I

Guitar II

Bass

Drums

cold Wait - ing oc - to - ber morn - ing As to frost cover lay on the ground all around

for the mist

Vocal B^b add9 Cadd9

I wait - ing to make my move I made no
careful - ly picked my time then took the wall

Other

Guitar I

Guitar II

Bass

Drums

86

Vocal 1.2. Dadd9 3. Dm

sound on a I'm

Other

Guitar I

Guitar II

Bass — (8e) 3

Drums

②③ (with Repeat)

Vocal

B Dm C Am B^b

sick and tired of run - ning me The hung - er and the pain A
 Al - ways look - ing round For - ever look - ing back I'll
 Ev - en if I find them And get to clear my name I

Other

Guitar I

Guitar II

Bass

Drums

B C Dm

stop to look a - bout then off a - gain
 al - ways be a target for at - tack
 know that things can never be the same

88

Vocal

Be - ing at the wrong place And at the wrong time
 Ev - er mov - ing on wards Al - ways on the Sus -
 But if I ing ever prove My in - no - cence some day I've

Other

Guitar I

Guitar II

Bass

Drums

Chords: Dm, C, Am, B^b

Vocal

- pect - ed of a hit that was my crime I am a
 wait - ing for the sight of a load - ed sun I am a
 got to get them all to make them pay I am a

Other

Guitar I

Guitar II

Bass

Drums

Chords: B^b, C, Dm

Vocal: 1.3.) fu - gi-tive being hunt - ed down... like game I am a
 2.4.) fu - gi-tive but I've got to clear my name I am a

Chords: Dm C Am Bb 1.2.3. 4. Bb

Coda ②

Chords: D Bm C A Bm C A

D.S. ②

8

Am B^b G A^bm A F[#]

Vocal

Other

Guitar I

Guitar II

Bass

Drums

90

Bm C A Bm C A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Am B^b G D[♯]m E C[♯]

Vocal

Other

Guitar I

Guitar II

Bass

Drums

91

Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em 1.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

92

2. Em F# B C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

B C D C B C B C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

B C D C B N.C.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

The musical score is for a piece titled "N.C." and is arranged for a six-piece band. The staves are labeled on the left as Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4.

- Vocal:** The vocal line consists of whole rests in all four measures.
- Other:** The "Other" instrument part also consists of whole rests in all four measures.
- Guitar I:** The guitar I part consists of whole rests in all four measures.
- Guitar II:** The guitar II part features a melodic line with bends and vibrato. It begins with a whole note chord (F#m) in the first measure, followed by a half note chord (F#m) in the second measure. The third and fourth measures contain a series of eighth notes with bends and vibrato, starting from a whole note chord (F#m) in the third measure.
- Bass:** The bass line consists of whole rests in all four measures.
- Drums:** The drum part consists of whole rests in all four measures.

N.C. C D Em C
 Vocal
 Other
 Guitar I
 Guitar II
 Bass
 Drums

C D Em E F#

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F# G# F F# G#

Vocal

Other

Guitar I

Guitar II

Bass

Drums

The musical score for "Coda" by The Beatles is presented in a multi-staff format. The staves are labeled on the left: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a "Coda" section marked with a circled 'C'. The Vocal staff shows a melodic line with a B-flat note. The Other staff is mostly silent. The Guitar I and II staves feature complex, intertwined melodic and harmonic lines with many accidentals and slurs. The Bass staff provides a steady, rhythmic accompaniment with a prominent bass line. The Drums staff shows a consistent drum pattern with various rhythmic values. The score concludes with a final measure marked with a double bar line.

96

Em F D 12 N.C. Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

CHAINS OF MISERY

チェインズ・オブ・ミザリー

Words & Music by David Murray and Bruce Dickinson

ハリの良い3連シャッフルのロックン・ロール。シャッフル系の曲における譜面上のリズム表記 $\text{♪}=\text{♪} \text{♪}$ にまず要注意。連続した8分音符をそのまま弾かず、きちんとハネたビートでプレイするように。

G: 3連の連続したフレーズ、例えばイントロ①にみられるようにフレージングの場合、右手のピッキングは当然のようにダウンとアップを交互に繰り返すオルタネイト・ピッキングになる。ところが、3連という奇数音符で1拍を形成するリズムの場合、 $\frac{4}{4}$ 拍子における偶数拍、つまり2拍4拍についてはピッキングが順番的にアップ・ストロークになるのでアクセントがつけにくくなる、というチェック・ポイントがある。具体的な攻略法として

は、テンポを落としてアクセントをダウンでもアップでも同じようにつけられる練習をすると良いだろう。図のギター2でのフレージングは、同じアクセント・パターンでありながら弦移動も行うパターンとしてより上級の課題といえるものだ。図はこの曲における唯一のリズム・チェンジのポイント。ギター1でのアルペジオが中心になるユッタリした感じになる為に、リズムの“ハネ”は一時的に押さえられる。譜面中に特に指示してないだけに、原曲との聞き比べてユッタリ感の程度を確認して欲しい。図直前にシャッフルに戻る為の導入フレーズがきっちり用意されているのも見逃せないところ。

97

The musical score is arranged in five staves. The top staff is for the Voice, with two 'Intro' sections. The first 'Intro' (Intro ①) is marked 'N.C.' (No Chords) and the second (Intro ②) is marked 'Em'. The second staff is for Guitar 1, showing a 3-note shuffle pattern. The third staff is for Guitar 2, showing a more complex 3-note shuffle pattern with string changes. The fourth staff is for Bass, showing a 3-note shuffle pattern. The fifth staff is for Drums, showing a 3-note shuffle pattern. The score is in 4/4 time and features a 3-note shuffle rhythm throughout.

Em

Vocal

Guitar I

Guitar II

Bass

Drums

98

Em G D [A] Em

Vocal

Guitar I

Guitar II

Bass

Drums

There's a mad-man in the corner of your eye... He likes to
 There's a proph-et in the gutter in the street He say "You're

Vocal

Em

pry in - to your sun - light He wants to burst in - to the street with you and I _____ A world of
damned ! " and you be - lieve him He's got a vi - sion but it shines out through your eyes A world of

Guitar I

Guitar II

Bass

Drums

99

Vocal

Em Bm C

shadows and of rain He's seen what love is _____
hatred and fear _____ He's felt what love means _____

Guitar I

Guitar II

Bass

Drums

Vocal

C#dim D C#dim (Straight) Em

He wants to pay _____ you back with guilt
 He wants to pay _____ you back with pain
 He lies _____ to you _____ he won't _____ let you be _____

Guitar I

Guitar II

Bass

Drums

100

Vocal

Em G D Am Em

_____ He's got _____ your Cha - ins of mi - se - ry
 He won't _____ be still _____ till he's turn - ed your key _____

Guitar I

Guitar II

Bass

Drums

The musical score is arranged in five systems. The first system shows the vocal melody in G major (one sharp) with lyrics: "He holds your Chains of mi-se-ry". The melody is in 4/4 time, starting with an Em chord and moving through G, D, A, and Em. A first ending bracket is shown above the final measure. The second system through the fourth system show the guitar and bass parts. The guitar part (T, A, B) features a rhythmic pattern of four eighth notes (marked with a '4' and a slash) followed by a melodic line. The bass part (T, A, B) features a similar rhythmic pattern followed by a melodic line. The fifth system shows the drum part, which includes a bass drum line and a snare line. The bass drum line features a rhythmic pattern of four eighth notes (marked with a '4' and a slash) followed by a melodic line. The snare line features a rhythmic pattern of four eighth notes (marked with a '4' and a slash) followed by a melodic line.

2.

Vocal

Em

Em

He lies to you he won't let you be

Guitar I

Guitar II

Bass

Drums

Em G D A Em to

He's got your Cha - ins of mi - se - ry He won't be still till he's turn - ed the key -

Vocal

Guitar I

Guitar II

Bass

Drums

102

Em G D A Em Dadd9 B^b6 B^b6(on B)

He holds your Cha - ins of mi - se - ry

Vocal

Guitar I

Guitar II

Bass

Drums

Chord progression: Dm Em F B^b C B^b F C Dm

Vocal

Guitar I

Guitar II

Bass

Drums

105

Chord progression: Dm Em F B^b C

Vocal

Guitar I

Guitar II

Bass

Drums

THE APPARITION

妖しき者

Words & Music by Stephen Percy Harris and Jannick Gers

図は、ベースがヴォーカルのメロディーとユニゾンでプレイするため、コード・ネームはギターが優先する。歌の部分は図の2パターンと少ないが、まずここを完璧に仕上げる事が一曲を演奏する上で最も大切なこと。ソロ・パートばかりをがむしゃらに頑張る人をよく見掛けるが、ヴォーカルのフォローを第一に考えること。

G: 図のギター2はキーボードでの演奏をギターでフォローしたモノ。キーボードがメンバーに居るバンドではギター2はギター1とのユニゾンでプレイ。図のギター1は、4小節目のスライドはスライドらしいニュアンスが必要なのではなく、(フィンガリング上そうなたただけで) 正確にG♯音が鳴るように注意するこ

と。図のギター1。ここでのハーフ・ミュートは、ルート音側の弦に軽く右手の腹が触れる程度のミュートで、力強いダウン・ピッキングでプレイすること。ギター2の2小節目は、ピックを持たない残りの指をアームの上に乗せた状態で弾くのだが、全てダウン・ピッキングで行い、それと連動してアームをチョコンと押すような感じで弾くといいたいだろう。図は2人のどちらがソロをとっても構わないので、お互いの得手不得手を考慮してから決定すること。その際音量のバランスには十分な注意が必要で、それぞれのソロ、バックアップ時の音量のコントロールをキッチリ行うようにすること。演奏に余裕を持ち、より集中する為にヴォリューム・ペダルの使用を勧める。

Vocal

E F maj7 (on E) D E F maj7 (on E) D E

Now I'm here can you see me 'Cos I'm out on my own When the room goes cold tell me you can feel me 'cos I'm here
Live your life with a pas-sion Ev-ery-thing you do, do well You on-ly get out of life what you put in so they say

Guitar I

Guitar II

Bass

Drums

[B] E Fmaj7 (on E) D E Fmaj7 (on E)

Vocal
Here I am, can you see me
In a world of con - fu - sion
Pass - ing through, on my way
People nev - er say what they mean
To a place I'd been to on - ly in
If you want a straight an - swer go

Guitar I
T A B 2 9 10 7 5 0 0 0

Guitar II
T A B 2 9 10 7 5 0 0 0

Bass
T A B 0 6 6 6 6 6 7 7 7 5 7 7 7 6 7 6

Drums
2x

108

D E **[C]** A G D A

Vocal
my dreams be - fore
look for one right now
In a world of de - lu - sion
In a room full of strang - ers
Nev - er turn your back on a friend
Do you stand with your back to the wall

Guitar I
T A B 7 5 9 7 5 7 5

Guitar II
T A B 7 5 9 7 5 7 5

Bass
T A B 5 7 12 12 12 12 11 14 0 12 12 12 12 10 10 10 10 9 10 5 5 5 5 5 5 4 5 7 5 4 5

Drums
r.H.H. Open →

Vocal

A G C D A G

'Cause you can count your real true friends on one hand
 Do you some-times feel like you're on the out - side
 through life look-ing in _____ ?
 There are those that de-ceive you
 You can make your own luck

Guitar I

Guitar II

Bass

Drums

Vocal

D A G C D

There are those that'll let you down _____
 You cre-ate your des - ti - ny _____
 Is there some - one out there that would die for you _____
 I be-live you have the pow-er if you want to _____
 you _____ thought not
 it's true

Guitar I

Guitar II

Bass

Drums

E7

Vocal

Guitar I

Guitar II

Bass

Drums

110

F#7

Vocal

Guitar I

Guitar II

Bass

Drums

Tempo Change

The musical score for "Guitar Hero" by The Killers is presented in a five-staff format. The top staff is for the Vocal line, which includes lyrics and a melodic line. The second staff is for Guitar I, featuring a complex melodic line with many accidentals and a fretboard diagram. The third staff is for Guitar II, showing a rhythmic pattern with a fretboard diagram. The fourth staff is for the Bass line, featuring a melodic line with a fretboard diagram. The bottom staff is for the Drums, showing a complex rhythmic pattern with a fretboard diagram. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

III

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a five-piece band: Vocal, Guitar I, Guitar II, Bass, and Drums. The score is written in the key of F# major (indicated by three sharps: F#, C#, G#) and 4/4 time.

- Vocal:** The vocal line begins with a whole rest in the first measure, followed by a series of whole notes in the subsequent measures.
- Guitar I:** This part features a melodic line with various techniques marked, including bends (indicated by a wavy line), chords (C, D, A, P), and triplets. It includes a "Wow" effect at the end of the first system.
- Guitar II:** This part provides a harmonic accompaniment, primarily using a tremolo effect (indicated by a wavy line) and a series of chords (C, D, A, P).
- Bass:** The bass line is a simple, steady accompaniment, primarily using a tremolo effect (indicated by a wavy line) and a series of chords (C, D, A, P).
- Drums:** The drum part is a simple, steady accompaniment, primarily using a tremolo effect (indicated by a wavy line) and a series of chords (C, D, A, P).

Vocal **[H] F#7**

Guitar I

Guitar II

Bass

Drums

112

Tempo Change

Vocal **[1] F# B E F# B**

Guitar I

Guitar II

Bass

Drums

N.C. Cadd9 G **L** E F maj7 (on E) D E

Vocal

You can do what you want to
Ex-tra Sen-so-ry Per-cep-tion

If you try a lit-tle bit hard - er
Life A-fter Death te-lep-a-ty

Guitar I

Guitar II

Bass

Drums

114

E F maj7 (on E) D E E F maj7 (on E)

Vocal

A lit - tle bit of faith goes a long way it does _____
Can the soul live on and trav - el through space and time _____?

Are we here for a rea - son?
You know I feel so e - lat - ed

Guitar I

Guitar II

Bass

Drums

D E F maj7 (on E) D E

I'd like to know just what you think _____ It would be nice to know what hap - pens when we die _____ wouldn't it?
 'Cause I'm a-bout to find it out _____ And when I know all the an - swers May - be then I'll come back to fill you in _____

115

A G D A G

There are some who are wise You don't be a-larmed now There are some who are born na - ive _____ I be-lieve that there are some that must have
 If I try to con - tact you _____ If things so miss-ing or get

→ H.H. Open →

Vocal

C D A G D A

lived be - for _____ don't you _____? moved a - round _____ it's me _____

As for me, well I'm think - ing And don't dis - be - lieve it

You got - ta keep an o - pen mind No mat - ter what your friends might say

Guitar I

Guitar II

Bass

Drums

Vocal

A G 1. C D 2. C D

But I hope that my life's not an o - pen and shut case way one day

Guitar I

Guitar II

Bass

Drums

JUDAS BE MY GUIDE

シューダス・ビー・マイ・ガイド

Words & Music by David Murray and Bruce Dickinson

Vo: ④のサビなどメイデンにしては珍しくポップな一面を持つ一曲と言えるが、他の歌メロに関してはまさにヘヴィの一言。とりあえず基本のメロディーを追ってから、崩して歌って行くといだろう。コーラスは是非ともキメてもらいたいパートなので、そちらの指導にも力を入れてもらいたい。

G: ④のギター1. 5小節目1拍目は、3連の休符での“間”をうまく使い、薬指を13fへポジション移動してスムーズにプレイするように。バックイングはCコードはネックを握ったフォームで薬指1本でセーハ、右手は大きなストロークで弾くこと。3・4小節目は左手の余った指と、同時に右手の腹で5・6弦をミュート。当然、右手のストロークも小さくなるので、その分しっかりピッキングするように。④④の速弾きのようにハンマリング、

プリングが中心のプレイでは、一つ一つの音をしっかりと出してつなげることが大切。そのためにはノイズ処理、弾かない弦を確実にミュートすることで、よりスピーディーに聴こえるようになるハズ。ハンマリング、プリングの強弱のコントロールや、ミュート・テクニクをもう一度トリルの練習から始めるのもプラスになるだろう。

リズム隊は、シンプルながらも小節内でのシンコペなど一体感のある演奏に注目してもらいたい。特に難しい部分がない分、正確なプレイを期待する。④の6/8拍子の所は倍(8分)でカウントを取りながら、ギターのバックイングのメロディーを各自で覚えてしまう方が合わせ易いだろう。

117

The musical score is arranged in five staves. The top staff is for the Vocal line, with lyrics written below it. The second staff is for Guitar I, showing a complex melodic line with many accidentals and a fretboard diagram. The third staff is for Guitar II, showing a more rhythmic line with many accidentals and a fretboard diagram. The fourth staff is for the Bass line, showing a simple bass line with many accidentals. The fifth staff is for the Drums, showing a simple drum pattern with many accidentals. The score is written in 6/8 time and includes various musical notations such as notes, rests, and accidentals.

Chords: Dm C(onD) Dm C(onD) B^b C

Vocal

Guitar I

Guitar II

Bass

Drums

Lights

119

Chords: Dm C(onD) Gm B^b F

Vocal

Guitar I

Guitar II

Bass

Drums

out wars We live in a world of dark - ness No doubt Eve - ry - thing's up for sale We Die in a blaze of glo - ry Come home Meat in a plas - tic sack Fall

Vocal

Dm *C(onD)* *Gm* *B^b* *F*

sleep down All of the world is burn - ing We pray To god for a bet - ter deal
 Better pray to your God for mer - cy So kneel and help the blade cut clean

Guitar I

Guitar II

Bass

Drums

120

Vocal

D *Dm* *C(onE)* *F* *Gm* *B^b*

No - thing is sa - cred Back then or
 No - thing is sa - cred Back then or

Guitar I

Guitar II

Bass

Drums

The musical score for "The Night" by The Beatles is presented in a five-staff format. The staves are labeled on the left: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

Vocal: The vocal line is written in a single staff. The lyrics are: "in the night Ju - das my Guide Fight". The melody is simple, with notes corresponding to the lyrics. Chords are indicated above the staff: C, Dm, C(onD), Dm, C(onD), B^b, and C.

Guitar I and Guitar II: Both guitar parts are written in standard notation. They play a similar melodic line, with some variations in phrasing. Chords are indicated above the staves: C, Dm, C(onD), Dm, C(onD), B^b, and C.

Bass: The bass line is written in a single staff. It provides a steady, rhythmic accompaniment to the other instruments. Chords are indicated above the staff: C, Dm, C(onD), Dm, C(onD), B^b, and C.

Drums: The drum part is written in a single staff. It features a simple, steady rhythm, primarily using the snare and bass drum. Chords are indicated above the staff: C, Dm, C(onD), Dm, C(onD), B^b, and C.

122

The musical score for "The Night" by The Beatles is presented in a five-staff format. The top staff is for the Vocal, with lyrics "Ju - das my Guide Whis - pers in the night" and a key signature of one flat (Bb). The second and third staves are for Guitar I and Guitar II, respectively, both featuring a key signature of one flat (Bb) and a 6/8 time signature. The fourth staff is for the Bass, and the fifth staff is for the Drums. The score includes various musical notations such as chords (Dm, C(onD), Bb, C), scales, and rhythmic patterns. The lyrics are written below the vocal staff, and the guitar parts include tablature and fret numbers. The bass part includes a key signature change to one flat (Bb) and a 6/8 time signature. The drum part includes a key signature change to one flat (Bb) and a 6/8 time signature.

Chord progression: Dm(=C) Gm B^b

Vocal

Guitar I

Guitar II

Bass

Drums

124

Chord progression: B^b C Dm C B^b

Vocal

live in the black _____ I have no _____ guid - ing _____ light _____ I'm

Guitar I

Guitar II

Bass

Drums

B^b **C** **A7**

whisp - er - ing in your dreams

Guitar I

Guitar II

Bass

Drums

I Dm7 **B^b**

Vocal

Guitar I

Guitar II

Bass

Drums

Chord progression: C Dm C(onD) Dm C(onD) B^b

Vocal: in the night Ju - das my Guide

Guitar I: Treble and Bass staves with fret numbers (7, 5, 4, 5, 6) and a 4-measure rest.

Guitar II: Treble and Bass staves with complex fretted patterns and slurs.

Bass: Treble and Bass staves with a steady eighth-note accompaniment.

Drums: Treble and Bass staves with a rhythmic pattern of eighth and sixteenth notes.

128

Chord progression: C Dm

Vocal: (Silent)

Guitar I: Treble and Bass staves with a rhythmic pattern of eighth notes.

Guitar II: Treble and Bass staves with complex fretted patterns and slurs.

Bass: Treble and Bass staves with a steady eighth-note accompaniment.

Drums: Treble and Bass staves with a rhythmic pattern of eighth and sixteenth notes.

WEEKEND WARRIOR

ウィークエンド・ウォリアー

Words & Music by Stephen Percy Harris and Jannick Gers

ビートの効いたミディアム・テンポのロック・ナンバー。図では3人目のギタリストが居るのであれば、アコースティック・ギターを1本加えると、尚雰囲気が出るのでトライしてもらいたい。

G: 図のギター1のアルペジオ。開放弦を使う場合、その開放弦の響きを大切にするため左手のフィンガリングは弾くべきいくつかのポジションを押えるのにすぎない。その分ピッキングを一つ間違えると関係のない音（特に開放弦）が出てしまい、收拾がつかなくなるので慎重にプレイすること。図のギター・ソロ。1小節目はいわゆる特殊奏法で、簡単に言えば普通のハーモニクスを右手と左手が反対の役割で弾く……かえってわかりにくいと思うので、やり方を説明すると、右手の横っ腹を弦の上に乘せてブ

リッジ付近から徐々にネック方面へスライドしながら左手は任意のポジション（ハーモニクスが出やすいポジション）でトリルをする。この時、右手を強く押え付けすぎたり、左手のトリルが弱いとハーモニクスによるトリッキーなピッチの変化が得られないので注意。十分歪ませた状態でアンプを鳴らしながら弾いてみれば、すぐに感じがつかめるので原曲を参考にして練習してもらいたい。

B: 図ではギターと同じように8分で切る音と1拍伸ばす音とをハッキリ区別することが大切。スネアの音を良く聞きながら演奏すること。

Vocal

A (3 times Repeat) D(on F#) G D A D(on F#) G D

Guitar I

Arpeggio

Guitar II

Arpeggio

Bass

Drums

B A D(onF#) G C A D(onF#) G C

Vocal

The re-bel of yes-ter-day to-mor-row-'s fool Who are you kidd-ing be-ing that cool?
 You're not so brave the way you be-have It makes you sick. got-ta get out quick

Guitar I

TAB: 5 5 2 5 5 3 5 3

Guitar II

TAB: 5 5 2 5 5 3 5 3

Bass

TAB: 5 2 2 3 3 3 3 3

Drums

A D(onF#) G C A D(onF#) G C

Vocal

Trying to break a-way from runn-ing with the pack But they ain'-t lis-ten-ing so you've got-ta go back
 It's all bra-va-do when you're out with your mates It's like a dif-fer-ren per-son goes through those gates

Guitar I

TAB: 5 5 2 5 5 3 5 3

Guitar II

TAB: 5 5 2 5 5 3 5 3

Bass

TAB: 5 2 2 3 3 3 3 3

Drums

Vocal

A D(on F#) G C A D(on F#) G C

You're a week - end war - ri - or _____ when you're one of the crowd _____ But it's o - ver _____ just
 And the game be - gins _____ the ad - ren - a - lin's high _____ Feel _____ the ten - sion _____ may - be

Guitar I

Guitar II

Bass

Drums

Vocal

A D(on F#) G D A D(on F#) G D

look at you now _____ look at you now _____ just look at you _____
 some-one will die _____ some-one will die _____ some-one will _____

Guitar I

Guitar II

Bass

Drums

A D(onF#) G D A D(onF#) G D

Vocal: now just look at you now
 die may - be some - one will die

Guitar I: (Arp.)
 Guitar II: (Arp.)
 Bass: (Arp.)
 Drums: (Arp.)

132

①③ (with Repeat)
 F D A F D C G(onB) C G(onB)

Vocal: A week - end war - ri - or late - ly A week - end war - ri - or some - times

Guitar I: <Natural Tone>
 Guitar II: <Natural Tone>
 Bass:
 Drums:

Vocal

F D A to ② F D to ① 1.

A week - end war - ri - or may - be you ain't that way a - ny - more.

Guitar I

Guitar II

Bass

Drums

<Natural Tone>

1. 2.

3.

4.

5.

6.

7.

8.

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97.

98.

99.

100.

Vocal

2. A F A D(on F#) G C A D(on F#) G C

You've got-ta got out got - ta get a-way. But you're in with a clique, it's not eas - y to stray.

Guitar I

Guitar II

Bass

Drums

1.

2.

3.

4.

5.

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7.

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95.

96.

97.

98.

99.

100.

② A D(onF♯) G C A D(onF♯) G C

Vocal

You've got-ta ad-mit you're just liv-ing a lie_____ It didn't take long_____ to work out why_____

Some of the things that you're done_____ you feel so a-shamed_____ Af-ter all it's on-ly a game_____ is-n't it?

Guitar I

Guitar II

Bass

Drums

134

A D(onF♯) G C A D(onF♯) G C

Vocal

It's hard to say why you got_____ in-volved_____ Just want-ing to be part Just

And af-ter all the ad-ren-a-lin's gone_____ What you gon-na do_____ on

Guitar I

Guitar II

Bass

Drums

H A D(onF#) G D A D(onF#) G D

Vocal: Want - ing to be - long _____ to be - long _____ to be - long _____
 Mon - day _____ ? What you gon-na do _____ What you gon -

Guitar I: Arpeggio →
 T: 0 2 0 2 0 0 3 0 (2)
 A: 2 2 2 2 2 2 2 2
 B: 2 2 2 2 2 2 2 2

Guitar II: Arpeggio →
 T: 2 0 2 4 4 3 0 3 3 3 (3)
 A: 2 2 2 2 2 2 2 2
 B: 2 2 2 2 2 2 2 2

Bass: 5 7 5 4 4 5 4 5 5 3 (5)

Drums: x x x x x x x x x x x x x x x x

A D(onF#) G D A D(onF#) G to D D

Vocal: - na do _____ to on Mon - day _____ yhe

Guitar I: (Arp.)
 T: (Arp.)
 A: (Arp.)
 B: (Arp.)

Guitar II: (Arp.)
 T: (Arp.)
 A: (Arp.)
 B: (Arp.)

Bass: 5 7 5 4 4 5 4 5 5 3 5 5 5 5 5 0

Drums: x x x x x x x x x x x x x x x x

D.S. ①

Ⓢ Coda ①

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: A, D, C, C(onB), A

Annotations: Noise, Arm. D, Arm. S, Tr., 3, 5

136

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: A, C, D, C, C(onB)

Annotations: 8va, 8, 6, 5, 6, 8, 10, 5, 8, 10, 5, 8, 10, 5, 8, 10, 5, 8, 12, 5, 8, 12, 5, 8, 12, 5, 8, 17, 15, 13, 17, 15, 13

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: G, C, J D, C

Annotations: Tremolo Picking, Arpeggio (Ar.), P (Palm Mute), Tr. (Tremolo), S (Sustain), 7 (Fingering), 20, 17, 18, 15, 17, 13, 15, 12, 13, 12, 15, 12, 13, 13, 13, 13, 10, 13, 10, 13, 10, 8, 10, 8

The musical score is for a piece titled "C (mB) A C". It is arranged for five parts: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4.

- Vocal:** The vocal line consists of whole notes on a single pitch across the four measures.
- Guitar I:** This part features complex melodic lines with many trills (Tr.), armatures (Arm.), and slurs. It includes fret numbers (e.g., 3, 6, 7, 8, 10, 12, 14) and dynamic markings like *p* (piano). The tablature shows various fretting patterns.
- Guitar II:** This part provides harmonic support with chords and single notes, including a 5₂ fretting pattern.
- Bass:** The bass line features a steady eighth-note rhythm with fret numbers 3, 5, and 7.
- Drums:** The drum part consists of a consistent eighth-note pattern across the four measures.

Chords: D C C(onB) G

Vocal

Guitar I

Guitar II

Bass

Drums

138

Chords: G C C Em

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

M D C C(onB) A

Guitar I

Harm. & Tr. (8va) C V D P Noise P 5

Guitar II

Bass

Drums

140

Vocal

A C D C C(onB)

Guitar I

P H P C (8va) V D P P H P H P P S P (8va) S

Guitar II

Bass

Drums

Chord progression: D C C(mB) G C

Vocal

Guitar I

Guitar II

Bass

Drums

142

Chord progression: A D C C(mB) A D C

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

A D C A D C

Guitar I

Guitar II

Bass

Drums

Arpeggio

Arpeggio

D.S. ②

143

Ⓢ Coda ②

Vocal

G D

Guitar I

Guitar II

Bass

Drums

D.S. ③

Ⓢ Coda ③

Vocal

F D A D(on F#) G D

you were nev - er like that at all

Guitar I

Guitar II

Bass

Drums

Arpeggio

Arpeggio

Arpeggio

FEAR OF THE DARK

フィア・オブ・ザ・ダーク

Words & Music by Stephen Percy Harris

④の入りは、各バンドによりアバウトな解釈で演奏してもかまわない部分。④の最後の音をめいっぱい引張っても、そのままイン・テンポっぽくサラリと入るも良し。④の頭でベースとギター2のタイミングとテンポが合い、それがギター1に伝わるように練習すること。

G: ④のギター1は、④のヴォーカル・メロディーをギターで“歌う”と言う感覚が大事で、譜面で表わせない微妙なタメと言ったモノを研究してもらいたい。④のギター・ソロ。7小節目の2弦15fは必ず中指から始めること。4拍目の裏の3～2～1弦のピッキングは全てダウンで弾き、上から下へなような感じで(3弦を弾いた後で、ピックが2弦に当たって止まるように)アルペジオっぽく弾き、8小節目の頭は帰りのアップ・ピッキング

ブとなる、ゆっくりのテンポで3連のリズムが出せるように練習すること。

B: 譜面上のアクセントは、チョッパー・スタイルでのブル。ピックを持っているので中指、又は薬指を弦に引掛けてボディの反対側にはじくようにしてプレイ。オクターブの和音は、残りの3本の指の爪の方を使って、ジャンケンのグーからパーのように開きながら弾く。この時、同時に右手首のスナップを効かせると、よりアクセントが強調され迫力が出る。

テンポ・チェンジや転調なども含めて、目まぐるしくパターンが変わると言うこともあり、各々、ドラムのフィルなどに耳を向け自分なりに曲を把握するように努力すること。

144

The musical score is written for five parts: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into measures by vertical bar lines. Chord symbols 'Dm' and 'C' are placed above the Vocal staff. Fingerings are indicated by numbers 1-5 on the strings. Guitar I and II parts include specific picking directions (upbow/downbow) and accents. The Bass part features a simple line with some triplets. The Drums part includes a double bar line and a '2x' marking with a drum symbol.

Vocal

1. Am G

Guitar I

T: $7\ 7\ 7\ 7\ 7\ 7\ 4\ 4$ $5\ 5\ 4\ 4\ 7\ 7\ 4\ 4$ $5\ 5\ 5\ 5\ 5\ 5\ 7\ 7$ $4\ 4\ 7\ 7\ 5\ 5\ 4\ 5$

A: $7\ 7\ 7\ 7\ 7\ 7\ 4\ 4$ $5\ 5\ 4\ 4\ 7\ 7\ 4\ 4$ $5\ 5\ 5\ 5\ 5\ 5\ 7\ 7$ $4\ 4\ 7\ 7\ 5\ 5\ 4\ 5$

B: $7\ 7\ 7\ 7\ 7\ 7\ 4\ 4$ $5\ 5\ 4\ 4\ 7\ 7\ 4\ 4$ $5\ 5\ 5\ 5\ 5\ 5\ 7\ 7$ $4\ 4\ 7\ 7\ 5\ 5\ 4\ 5$

Guitar II

T: $5\ 5\ 0\ 0\ 5\ 5\ 7\ 7$ $8\ 8\ 7\ 7\ 5\ 5\ 7\ 7$ $5\ 5\ 5\ 5\ 5\ 5\ 7\ 7$ $4\ 4\ 7\ 7\ 5\ 5\ 4\ 5$

A: $5\ 5\ 0\ 0\ 5\ 5\ 7\ 7$ $8\ 8\ 7\ 7\ 5\ 5\ 7\ 7$ $5\ 5\ 5\ 5\ 5\ 5\ 7\ 7$ $4\ 4\ 7\ 7\ 5\ 5\ 4\ 5$

B: $5\ 5\ 0\ 0\ 5\ 5\ 7\ 7$ $8\ 8\ 7\ 7\ 5\ 5\ 7\ 7$ $5\ 5\ 5\ 5\ 5\ 5\ 7\ 7$ $4\ 4\ 7\ 7\ 5\ 5\ 4\ 5$

Bass

T: 7 7 5 5

A: 7 7 5 5

B: 7 7 5 5

Drums

OV OV OV OV

Vocal

2. F G Dm B^\flat

Guitar I

T: $3\ 3\ 3\ 3\ 3\ 3\ 5\ 5$ $2\ 2\ 5\ 5\ 3\ 3\ 2\ 3$ $7\ 7\ 5\ 6\ 6\ 8\ 6\ 5$ $5\ 5\ 6\ 5\ 5$

A: $3\ 3\ 3\ 3\ 3\ 3\ 5\ 5$ $2\ 2\ 5\ 5\ 3\ 3\ 2\ 3$ $7\ 7\ 5\ 6\ 6\ 8\ 6\ 5$ $5\ 5\ 6\ 5\ 5$

B: $3\ 3\ 3\ 3\ 3\ 3\ 5\ 5$ $2\ 2\ 5\ 5\ 3\ 3\ 2\ 3$ $7\ 7\ 5\ 6\ 6\ 8\ 6\ 5$ $5\ 5\ 6\ 5\ 5$

Guitar II

T: $3\ 3\ 3\ 3\ 3\ 3\ 5\ 5$ $2\ 2\ 5\ 5\ 3\ 3\ 2\ 3$ $5\ 7\ 5\ 7\ 5\ 7\ 5\ 7$ $1\ 3\ 1\ 3\ 1\ 3\ 1\ 3$

A: $3\ 3\ 3\ 3\ 3\ 3\ 5\ 5$ $2\ 2\ 5\ 5\ 3\ 3\ 2\ 3$ $5\ 7\ 5\ 7\ 5\ 7\ 5\ 7$ $1\ 3\ 1\ 3\ 1\ 3\ 1\ 3$

B: $3\ 3\ 3\ 3\ 3\ 3\ 5\ 5$ $2\ 2\ 5\ 5\ 3\ 3\ 2\ 3$ $5\ 7\ 5\ 7\ 5\ 7\ 5\ 7$ $1\ 3\ 1\ 3\ 1\ 3\ 1\ 3$

Bass

T: 5 $7\ 7\ 7\ 5\ 7\ 7\ 7$ $1\ 3\ 3\ 3\ 1\ 3\ 3\ 3$

A: 5 $7\ 7\ 7\ 5\ 7\ 7\ 7$ $1\ 3\ 3\ 3\ 1\ 3\ 3\ 3$

B: 5 $7\ 7\ 7\ 5\ 7\ 7\ 7$ $1\ 3\ 3\ 3\ 1\ 3\ 3\ 3$

Drums

OV OV OV OV

rit. - - - - -

Chord progression: C B^b C Dm B^b

Vocal

Guitar I

Guitar II

Bass

Drums

146

Chord progression: C to ④ D Dm B^b C

Vocal

Guitar I

Guitar II

Bass

Drums

I am a man _____ who walks a - lone _____ And when I'm _____

< Synth >

Vocal

B^b C Dm B^b C B^b C

walk - ing a dark road_____ At night or stroll - ing through the park_____

Guitar I

Guitar II

Bass

Drums

147

Vocal

E Dm B^b C F Gm

When the light_____ be - gins_____ to change_____ I some - times feel a lit - tle strange_____

Guitar I

Guitar II

Bass

Drums

Chords: Dm, B^b, C

Vocal: A lit - tle anx - ious when it's dark Fear of the dark

Guitar I: Treble (T), Bass (B)

Guitar II: Treble (T), Bass (B)

Bass: Treble (T), Bass (B)

Drums: Bass (B)

148

Chords: F, B^b, C, Dm, C

Vocal: Fear of the dark I have con - Fear of the dark I have a

Guitar I: Treble (T), Bass (B)

Guitar II: Treble (T), Bass (B)

Bass: Treble (T), Bass (B)

Drums: Bass (B)

Vocal

B^b F Gm Dm 1. 2. Dm

- stant fear that some-thing's al - ways near
pho - bi - a that some- one's al - ways there Fear of the dark

Guitar I

Guitar II

Bass

Drums

(Arp.) <Distortion>

8/16

Tempo Change
①② (with Repeat)

G Dm B^b C

Vocal

Guitar I

Guitar II

Bass

Drums

150

Vocal

C Dm 1. 2. Dm to 1 2 Have

Guitar I

Guitar II

Bass

Drums

Vocal

Dm B^b C

you run your fin - gers down the wall And have you felt your neck skin crawl

Guitar I

Guitar II

Bass

Drums

Vocal

C Dm

When you're search - ing for the light _____? Some -

Guitar I

Guitar II

Bass

Drums

151

Vocal

I Dm B^b C

times when you're scar - ed to take a look _____ At the cor - ner of the room...

Guitar I

Guitar II

Bass

Drums

Chords: Dm, B^b, C, F, G, Dm

Vocal

And as you quick - en up your pace _____ you find it hard _____ to look _____ a - gain
 May - by your mind _____ is play - ing tricks _____ you sense. and sud - den - ly _____ eyes fix _____

Guitar I

Guitar II

Bass

Drums

Chords: Dm, B^b, C, B^b

Vocal

_____ Be - cause you're sure there's some - ones there. Fear of the dark -
 On danc - ing shad - ows from _____ be - hind _____

Guitar I

Guitar II

Bass

Drums

C Dm B^b

Vocal

— You' - ve sensed that some - thing's watch - ing you. Fear of the dark —

Guitar I

Guitar II

Bass

Drums

B^b C Dm C B^b

Vocal

_____ fear of the dark _____ I have _____ con -
_____ fear of the dark _____ I have a pho -

Guitar I

Guitar II

Bass

Drums

Vocal

B^b F Gm Dm 1. B^b

stant fear that some - thing's al - ways near Fear of the dark...
 bi - a - - that some - one's al - ways there.

Guitar I

Guitar II

Bass

Drums

153

Vocal

2. Dm $\sharp\flat$ Dm B^b C

Have - - - you ev - er been a - lone at night -
 ing hor - ror films the night be - fore -

Guitar I

Guitar II

Bass

Drums

Chords: C, Dm(F), C(G), Dm, B^b

Vocal: _____
De - bat Thought you ing heard witches foot - steps be - hind _____ And turned a - round _____
The un - known trou -

Guitar I: D.S. 3 time

Guitar II: D.S. 3 time

Bass: D.S. 2 time

Drums: %

154

Chords: B^b, C, Dm

Vocal: _____
and no - one's there?
bles on _____ your mind _____

Guitar I: _____

Guitar II: _____

Bass: D.S. 3 time

Drums: D.S. 3 time

Vocal

L Dm B^b C F G Dm

And as you quick - en up your pace. you find it hard to look a - gain
 May - by your mind is play - ing tricks you sense. and sud - den - ly eyes fix

Guitar I

Guitar II

Bass

Drums

155

Vocal

Dm B^b C B^b

Be - cause you're sure there's some - ones there. Fear of the dark -
 On danc - ing shad - ows from be - hind

Guitar I

Guitar II

Bass

Drums

Tempo Change

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: B^b, C, Dm, C, B^b, F, Gm

Lyrics: fear of the dark I have constant fear that some-thing's al-ways

156

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: Dm, B^b, C, Dm, C

Lyrics: near Fear of the dark have a pho-

B^b F Gm to ^③ Dm

Vocal

bi - a - that some-one's al - ways there

Guitar I

Guitar II

Bass

Drums

D.S. ①

Coda ①
 Dm

Dm B^b Gm B^b C Dm

Vocal

Guitar I

Guitar II

Bass

Drums

Chord progression: Dm B^b Gm B^b C Dm

Vocal

Guitar I

Guitar II

Bass

Drums

158

Chord progression: Dm B^b Gm C Dm

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: Dm B^b Gm C Dm

VOICE I

VOICE II

VIOLA

CELLO

CONTRABASS

159

Chords: Dm B^b C

VOICE I

VOICE II

VIOLA

CELLO

CONTRABASS

Vocal

Dm B^b C

Guitar I

(8va) W.H.C. D

Guitar II

Bass

Drums

160

Vocal

Dm Q F[#]m

Guitar I

Guitar II

Bass

Drums

[illegible]

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a vocal, guitar, piano, and drums. The score is written in G major (one sharp) and 4/4 time. The vocal part is in the treble clef, and the guitar, piano, and drums are in the bass clef. The guitar part includes a capo on the 4th fret. The piano part includes a capo on the 4th fret. The drums part includes a capo on the 4th fret. The score is divided into four measures, each with a key signature change: F#m, D, E, and F#m. The vocal part has lyrics: "Hello, hello, good morning to you." The guitar part has a melody that starts with a G4 and ends with a G4. The piano part has a melody that starts with a G4 and ends with a G4. The drums part has a melody that starts with a G4 and ends with a G4.

Vocal Dm B^b

Guitar I → Guitar 1: 2 Unison Play →

Guitar II

Bass

Drums

162

Vocal Gm Am Dm

Guitar I

Guitar II

Bass

Drums

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: Dm, B^b

Lyrics: Fear of the dark _____ fear of the dark _____

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: Gm, Am, Dm 1.

Lyrics: fear of the dark _____ fear of the dark _____

2.Dm Tempo Change

Vocal

Guitar I

Guitar II

Bass

Drums

(Guitar 1-2 Unison Play)

Coda ②

Dm

Watch

D.S. ②

D.S. ③

164

Coda ③

Vocal

Guitar I

Guitar II

Bass

Drums

Dm

B^b

C

Dm

C

there Fear of the dark fear of the dark I have con-

Vocal

B^b *F* *Gm* *Dm* *B^b* *C*

stant fear that some-thing's al - ways near Fear of the dark _____ fear of the dark _

Guitar I

Guitar II

Bass

Drums

Vocal

Dm *C* *B^b* *F* *Gm* *Dm*

_____ have a phon - bi - a that some - one's al - ways there

Guitar I

Guitar II

Bass

Drums

rit. - - - -

D.S. ④

♩ Coda ④

Vocal

C U Dm B^b

When I'm walk - ing a dark _____

Guitar I

Guitar II

Bass

Drums

166

Vocal

C F Gm Dm

road I am a man _____ who walks a lone

Guitar I

Guitar II

Bass

Drums

rit. - - - - -